

## PAULA EDWARDES IS A WINSOME WINNIE

Makes Her Bow at the Casino and Convinces Large Audience that There Still is Some Real Music Left.

### MISS REDMOND IN FINE VOICE

When William E. Philp and Joseph C. Myron She Carries Off the Singing Honors of the New Play, and the Never Looked Better.

There wasn't anything about the price of a production on the programme at the Casino last night, but the people own front—and there were as many as "front" would hold—were satisfied that they got their money's worth in "Winsome Winnie."

But of all there was a good, real and plenty of it; and as for the company, two of its members, Paula Edwards and Joseph C. Myron, made abounded hits.

Why Frederic Ranken and Gustav Kerker should have been called in to "Americanize" Jakubowski and Paulton place is a managerial secret, but at any rate they were honest in their work for in every instance where an original number was retained credit was given the authors of "Erminie."

Mr. Ranken is evidently to blame for with interpolations, like that dreary dialogue about visionary animals born of battle (which was enough to drive one) the downstairs cafe, and also for the tiresome, threadbare characters, the uncomic German and the tedious travelling nobleman (?), both of which are older than Anna.

Mr. Kerker, however, has laid tender hands on a score of rich and with and as mixed in melodies which harmonize wonderfully well with Jakobowski's so well as Mr. Kerker done, in fact, that the duet "I Love You Only," charmingly sung by Helen Redmond and William Philp, was the gem of the act.

Lyric jewels were not so plentiful in the last act, but the second act, which opened with a splendid double male quartette number of Kerker's, was fairly full with them, the big hit being Jakobowski and Paulton's "Monte Carlo Patrol," sung and acted capably by the best of comic-opera bandits, Mr. Myron, who also scored in two other songs. A duet of Kerker's, "Two Little Doves" was also one of several delightful numbers for which he deserves praise. There was a characteristic and quaintly set Chinese song, but it was so out of place as to be almost incongruous.

Much for the music, which is the best part of "Winsome Winnie," and put in a class with that other Broadway success, "Sabbath." It is a musical treat.

For Winnie, Miss Edwards made her bow more than wisely. From the moment she climbed over a sea-wall and remarked, "This is not the first time I've come in with a tale," which we trust is not true—she remained at the high-water mark of favor. Everything was easy for her as roll for a while, and she came off at the end without a single bruise.

A woman would call her "cute." A man would say she was "a good sort." All will agree she was droll, and in all of her many costumes, as pretty as a peach. She was so nice to have around that one felt like sending out a request to one of the two varieties of Shuberts to allow her to stay on the stage even when she didn't have anything to do.

As a singer—well, that verse of hers about "Parasite" shouldn't be taken too seriously. Helen Redmond never sang so well as she did last night, and her good looks, of course, are constitutional as well as perennial. William E. Philp shared singing success with her, and, unlike most Broadway tenors, wasn't mockingly sentimental.

W. P. Carleton contributed a fine baritone voice, but acted a bit wooden. Tall though he is, Jobyns Howland was the skyscraper of the cast. Isabel Hall, in one of the ensembles, gave a fine imitation of a locomotive whistling for a station. William B. Corlies, as the assistant bandit, tried to be like Frank Daniels—but wasn't. James E. Sullivan, as the supposed German comedian, was a mixture of Sam Bernard and Louis Mann. In small parts Daisy Green and Mildred Kearney showed that show girls will be show girls.

However, the whole company sang well, and, better still, it had music to sing.

**LOG AS A MONUMENT.**  
East Rockaway will soon have a unique event in the planting of a log of red oak recently brought up by a dragger in the East Channel. The log, it is estimated, is of great age and it will be placed in a conspicuous spot, surrounded by a mast 40 feet in height. The log is 40 feet in length and 12 feet in diameter at the butt end and one foot at the other. The affair will take the form of a village celebration.

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## CHARACTERS IN "WINSOME WINNIE," WHO MADE HER BROADWAY BCW LAST NIGHT.

I DON'T THINK DOLORES IS NOT FEELING WELL



PAULA EDWARDES AS SNAKE CHARMER.



J. E. Sullivan as Dr. Krause.



J. C. Myron as Pericles.

## JULIA MARLOWE SAFE AND WELL

Manager Charles B. Dillingham Ridicules Report from St. Louis that the Actress Had Mysteriously Disappeared.

A despatch received from St. Louis today stated that Julia Marlowe had mysteriously disappeared and that all efforts to trace her whereabouts had failed.

The despatch said that Miss Marlowe had been ill in Chicago, and after her apparent recovery her baggage was sent on to New York. The actress started

to follow her luggage, the report goes on, but has never arrived in New York. An Evening World reporter called on Charles B. Dillingham, Miss Marlowe's manager, today, and related the information contained in the despatch. Mr. Dillingham said that the report was ridiculous.

"It is true that Miss Marlowe was ill in Chicago," said Mr. Dillingham, "but she arrived safe and well in New York last Monday and yesterday started to return to her company and continue her tour."

## 'LITTLE PRINCESS' RETURNS

Miss James Cordially Received at the Madison Square Theatre.

Miss James and "The Little Princess" came back to New York last night, opening at the Madison Square Theatre for a few weeks' run.

That Miss James is as popular as last season was shown by the crowded house and by the warm reception accorded her. The claps of the first act were seen only through tears. The crying of the audience drowned the words on the stage.

Miss Mildred Morris, playing Becky, the scullery maid, was continually applauded for her extraordinary character work.

Several of the schoolgirls are new with the company this season. Leonie Darmon, as Brinygarden, made a delightful impression. The tears which poor little Sarah Crew brought were quickly scattered by Brinygarden's impulsive and spontaneous comedy.

If last night's performance may be taken as a criterion, Mrs. Burnett's play is just as popular as ever. During this production matinees will be given on Wednesdays, Thursdays and Saturdays, besides the regular evening performances.

## "SUSAN" PROVES A LOVABLE LADY

As Alice Fischer Portrays Her She is Big and Breezy, Has a Kind Heart and Nothing the Matter with Her.

### TOO MUCH DITRICHSTEIN.

Still She Furnishes a Continual Rush of Incident and Manages to Satisfy a Large Audience at the Bijou Theatre.

The new play produced at the Bijou last night is called "What's the Matter with Susan?"

There is nothing the matter with Susan as she is portrayed by Alice Fischer. She is big and breezy and lovable, and it was no surprise to us to learn at the finish of the piece that she had a kind heart. If we were asked, "What's the matter with Susan's play?" we would be constrained to answer that it is too much on the Ditrachstein.

Far be it from us to question the ability of Mr. Leo Ditrachstein as a playwright. He has delivered the goods, and Susan would say, but some of the goods are worn shiny. Some of the situations are so threadbare that the audience is tempted to utter loud cries for a tailor skilled in the insertion of patches. Mr. Ditrachstein's memory appears to be wonderfully accurate.

Nevertheless, however, "What's the Matter with Susan?" is so far away superior to most of the alleged comedies that have been dumped on to Broadway since the close of the Coney Island season that it furnishes clear enjoyment. There is fun in it, and the fun is clean, which is more than can be said of some of the author's adaptations. There is good character drawing, and the clever work of the performers keeps the audience from trying to remember at frequent intervals where certain pieces of action have been seen before.

And speaking of action, the play is stuffed with it. There is a continual rush of incident. The curtain did not rise last night until after 10 and the audience was out of the house at 11 o'clock. But in that time three acts of reasonable length had been presented, and the people in the house were well satisfied.

Alice Fischer, in the judgment of her friends, had the part of her life. As the manager, business-breasted, hustling lady, disappointed in love, who gains the reputation of being a do-gooder, she was great. And this was no exaggeration. She was a woman of great also. She made her audience laugh and she made her audience cry.

Edward Harcourt and the best we have ever seen, and little Edith Barker did the part of the girl who is in love with the manager. Mary Maguire, so many women playing slave parts try to imitate her, had a fine scene with her. The Ladies' Union ought to give Miss Barker a vote of thanks for being so different.

Mr. Henry B. Harris has furnished the scenery and a very competent company. The third hand character bit of Mr. Edward Harcourt and the best we have ever seen, and little Edith Barker did the part of the girl who is in love with the manager. Mary Maguire, so many women playing slave parts try to imitate her, had a fine scene with her. The Ladies' Union ought to give Miss Barker a vote of thanks for being so different.

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with natural scenery when he was younger. Naturally we didn't like the part of Editor William Gorman as played by Charles Bradshaw. We have known many editors in our time and never have we seen one go down and out under the influence of one bottle of champagne. Our esteemed contemporary in "What's the Matter with Susan" ought to go out and meet some editors.



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